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position of this leaf on a broad base is quite analogous to the application of the acanthus on the capital, its simple and unornamental outline is decidedly inferior. This was plainly felt, and a greater richness was sought to be imparted by the addition of leaves, buds and flowers, especially on the upper point. Fig. 14.\*

The plantain leaf, on account of its little adaptability and pliancy has never been used for running ornaments.

The Italian Gothic which could not free itself from the old traditions, and which never comprehended true Gothic principles, has created no specifically new ornamental forms. The acanthus leaf was again naturally treated with all its projecting veins, its irregularities and accidents, and its uprolled points, as if the leaf were withered. The leaf on the capital of the Doge's palace at Venice (middle of 14<sup>th</sup> century) gives a remarkable example of such execution.

Our northern Gothic of the 14<sup>th</sup> and 15<sup>th</sup> centuries completely suppressed the acanthus and endeavoured to replace it by the leaves of our own flora; no complete success, however, attended its efforts, and on both sides of the Alps it was again restored to its ancient rights simultaneously with the purest period of the Renaissance.

The naturalistic studies of the Gothic period continued till the early Renaissance, and produced much that was of great service to the high Renaissance. The plant ornamentation, and with it the acanthus leaf, was marked by an extraordinary grace and delicacy never before attained: distinguished above all was the Venetian school of the Lombardi, which was at the height of its renown towards the end of the 15<sup>th</sup> and the beginning of the 16<sup>th</sup> century. It is worthily represented by a panel ornament decorating the pillars in the court yard

façade of the Doge's palace, the sepulchral monument of Doge Vendramin, and many other important productions. Fig. 16.

So early as in the middle, and more particularly towards the close of the 16<sup>th</sup> century, the tendency towards the antique declared itself, finding its principal spheres of study in the ruins of the Roman empire, the mural paintings of the baths of Titus etc. The ornament, by its ever recurring imitations, gradually became tame and very spiritless in character.

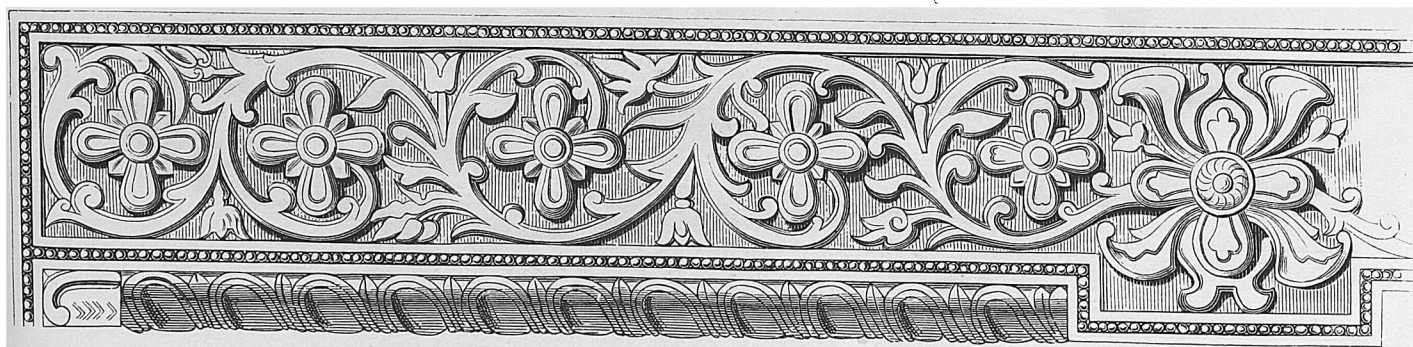
With the decline of art into the late Renaissance and Rococo Style the acanthus leaf suffers an entire degradation, and resolves itself into incredible curls and shapes void of all true taste and style. It would be but a loss of time to pursue any further its various forms.

At the end of the last century a return to purer forms was again attempted, when the French revolution put a stop to exaggerations of all kinds in the arts, and a more serious study of decorative creations began.

There was one peculiar form of the acanthus leaf executed in the last century, of which we give an example from the Louvre in a connecting piece which unites a Roman tripod with its base. Fig. 17. The rich circular lobes overlying one another, recal the Roman workmanship by their sumptuous disposition. While however the Roman leaf represents the veins concave to their whole length, this is here only the case at the foot, and the concave modelling changes to convex at the points of the leaf.

With the historical and individual direction given to art in the last ten years, there is not much novelty to be noted in connexion with our subject. Grecian, Roman, Renaissance and naturalistic creations are to be seen in fraternal union, and each artist must determine for himself which style and treatment he thinks most appropriate.

\* Fig. 14. Two halves of Capitals of lower gallery of Cathedral at Laon.



No. 1. Indian. Carved Beam or Lintel from ancient Palace of Ceylon. From South Kensington Museum, London.



No. 2. Ivory Casket inlaid with different woods, metal and mother-of-pearl, in the possession of King Victor Emmanuel.  
Manufactured by F. Lancetti, Perugia, from designs of Benedetto Faustini, Terni.



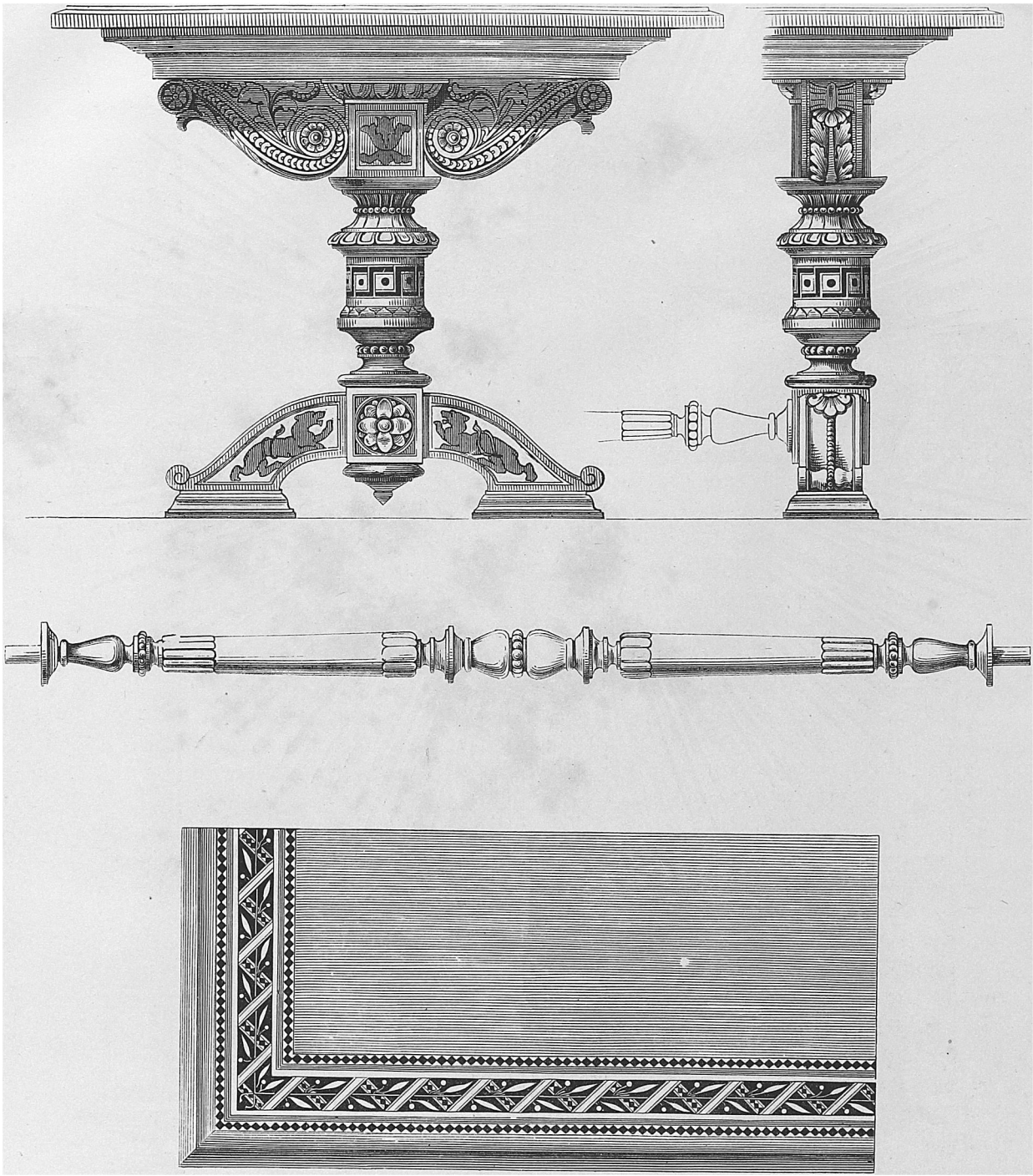


No. 3. Monstrance of St. Geneviève, Patron Saint of the Parisians, in the Pantheon, Paris.

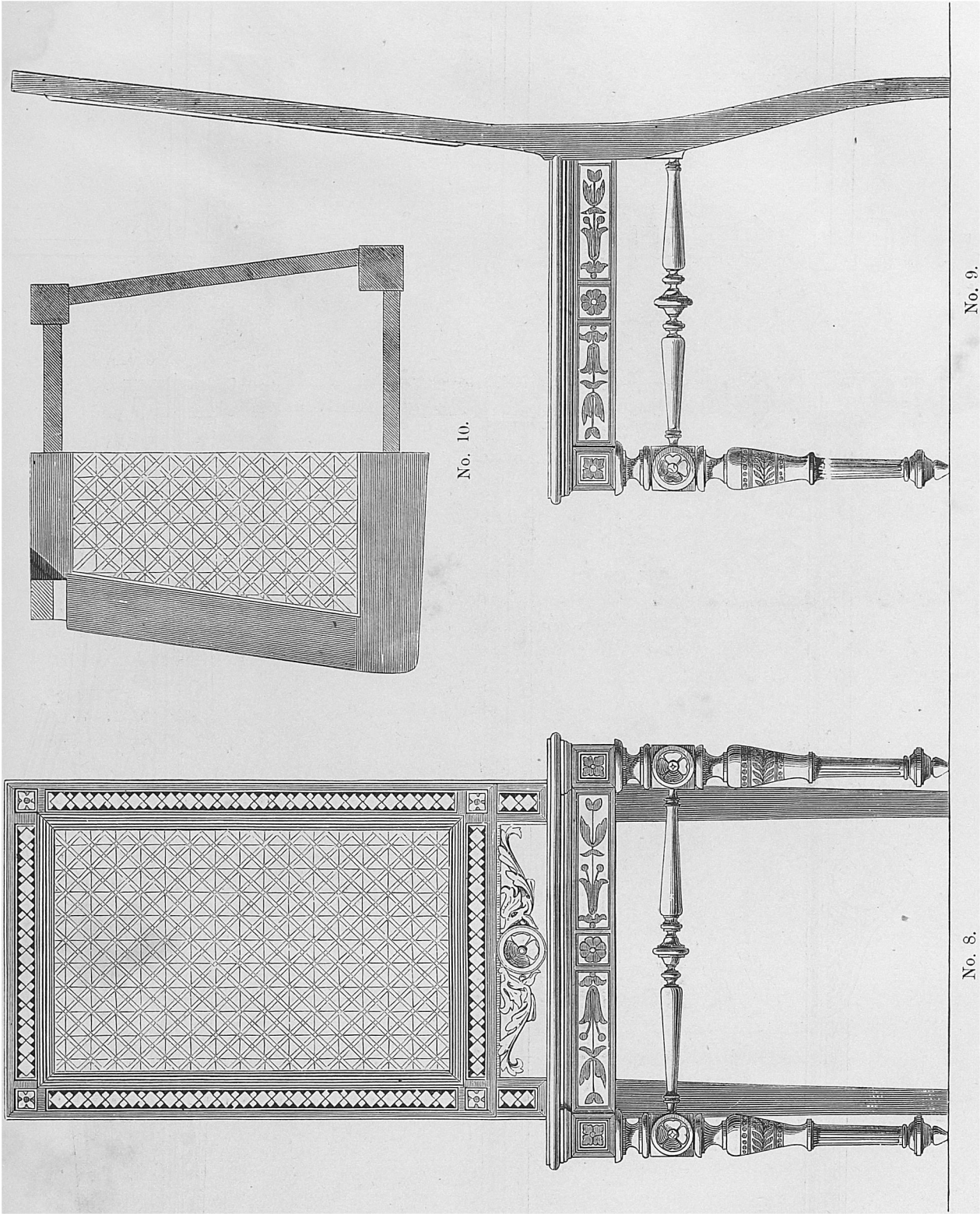
Designed by M. Constant Dufeux, Archt.

Foot of Monstrance, full size, Supplement No. 4.

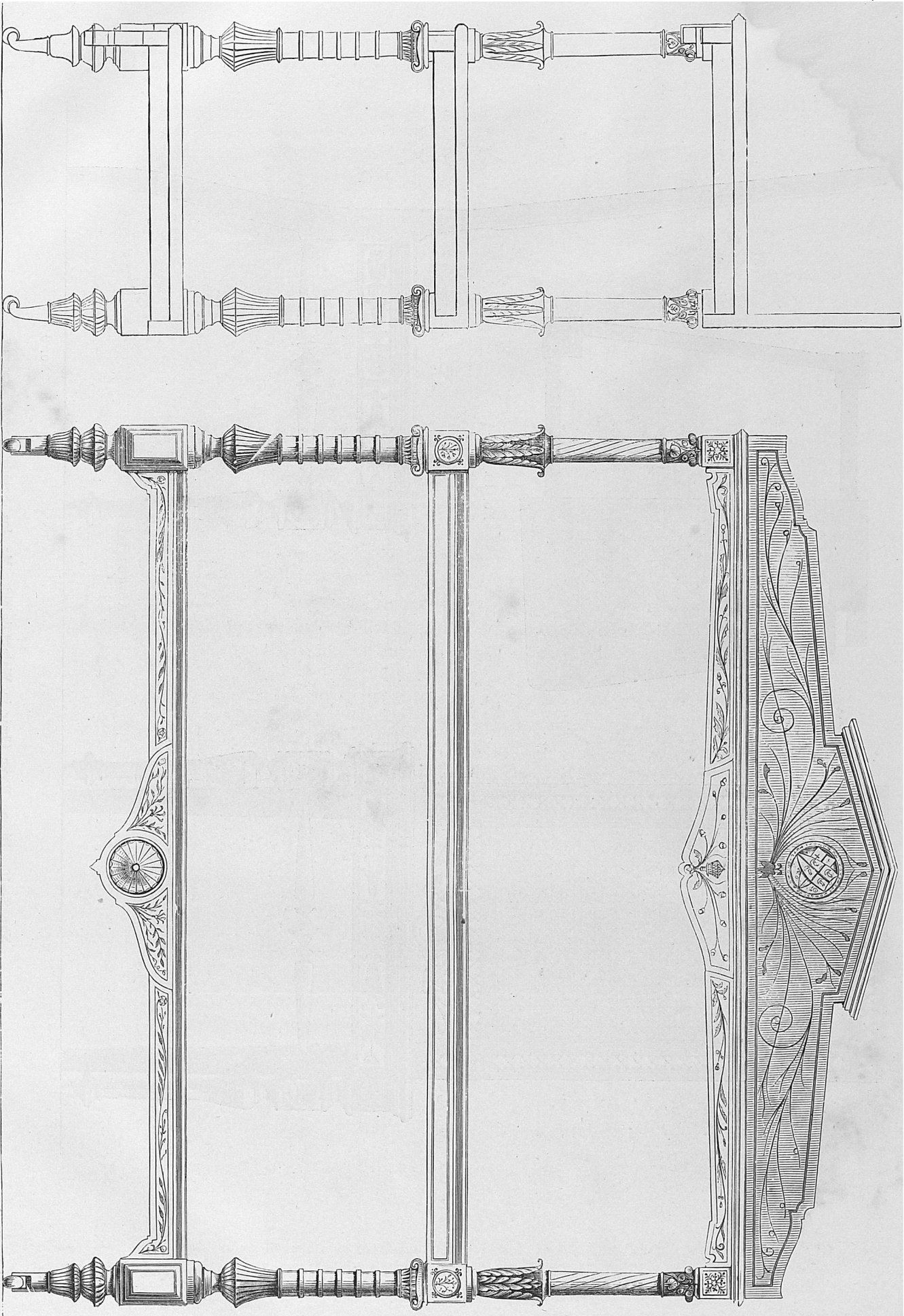




Nos. 4—7. Design of Dining Room Table in Walnut richly inlaid, by Mr. Jos. Schulz, Archt , Prague  
Details No. 3 of Supplement.

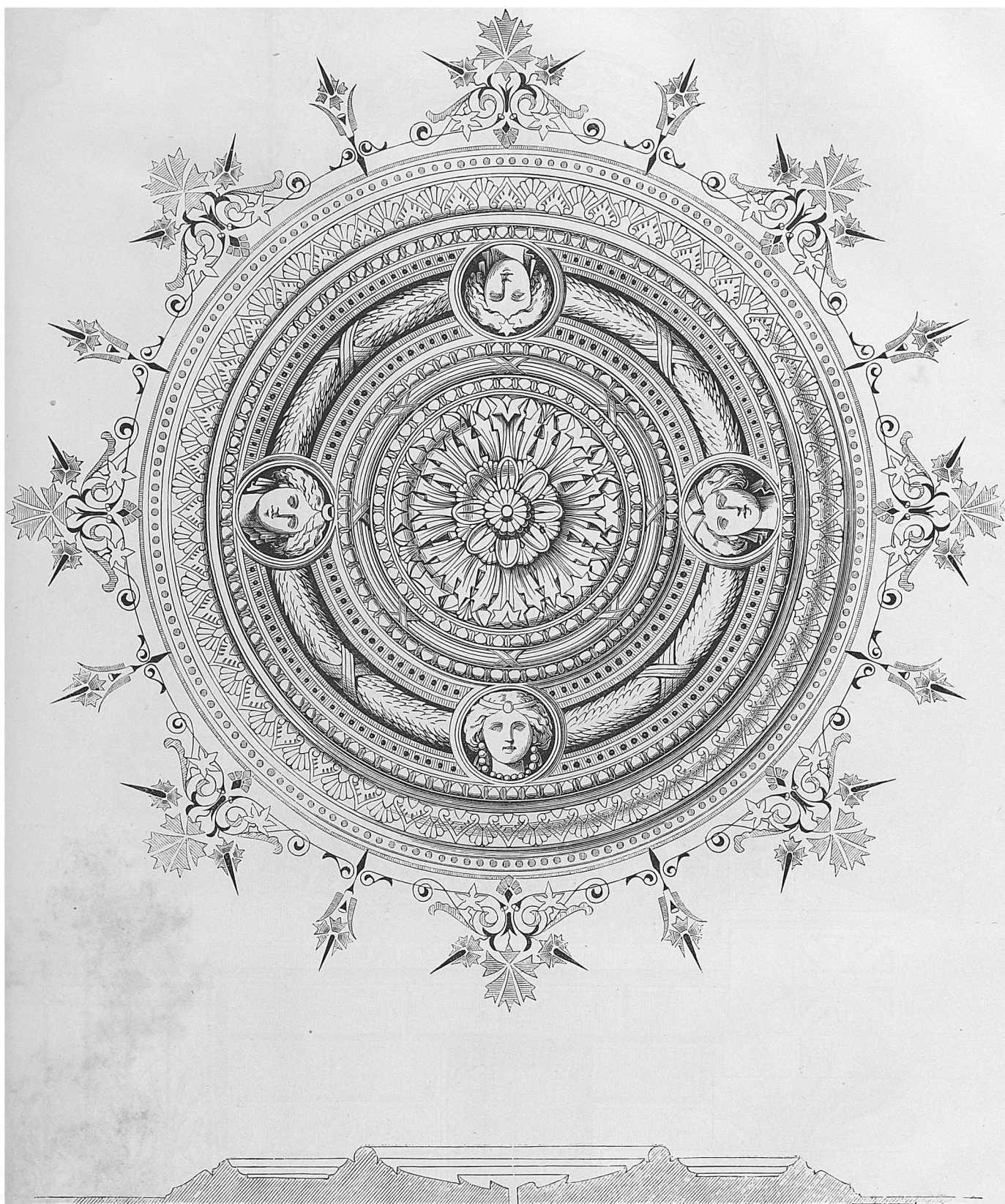


Nos. 8—10. Dining Room Chair in Walnut inlaid. Mr. Jos. Schulz, Archt., Prague.  
Details No. 2 of Supplement.

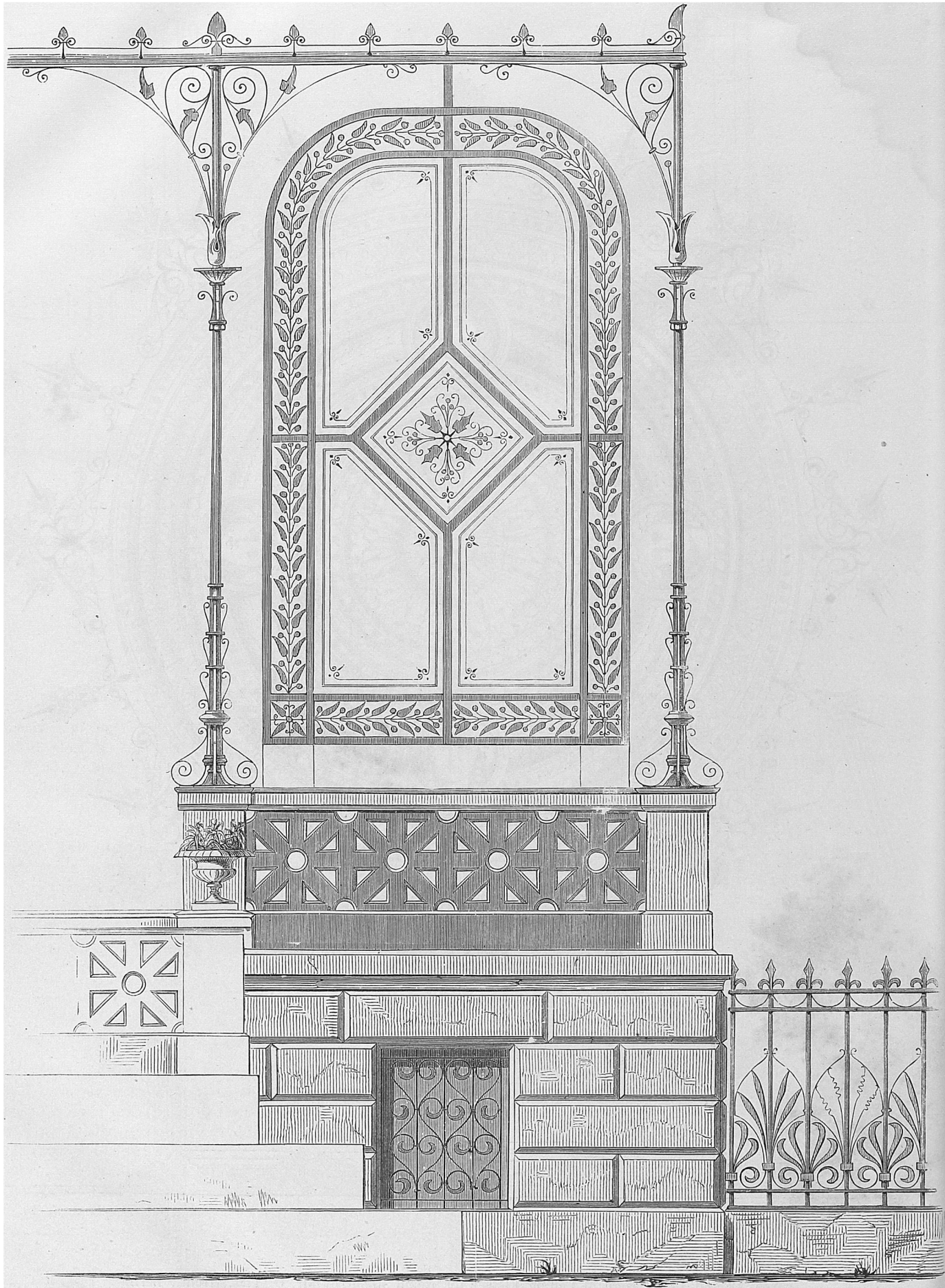


Nos. 11 and 12. Whatnot, designed by Mr. George Aitchinson for the Thames Conservancy Board-Room.  
Details No. 1 of Supplement.



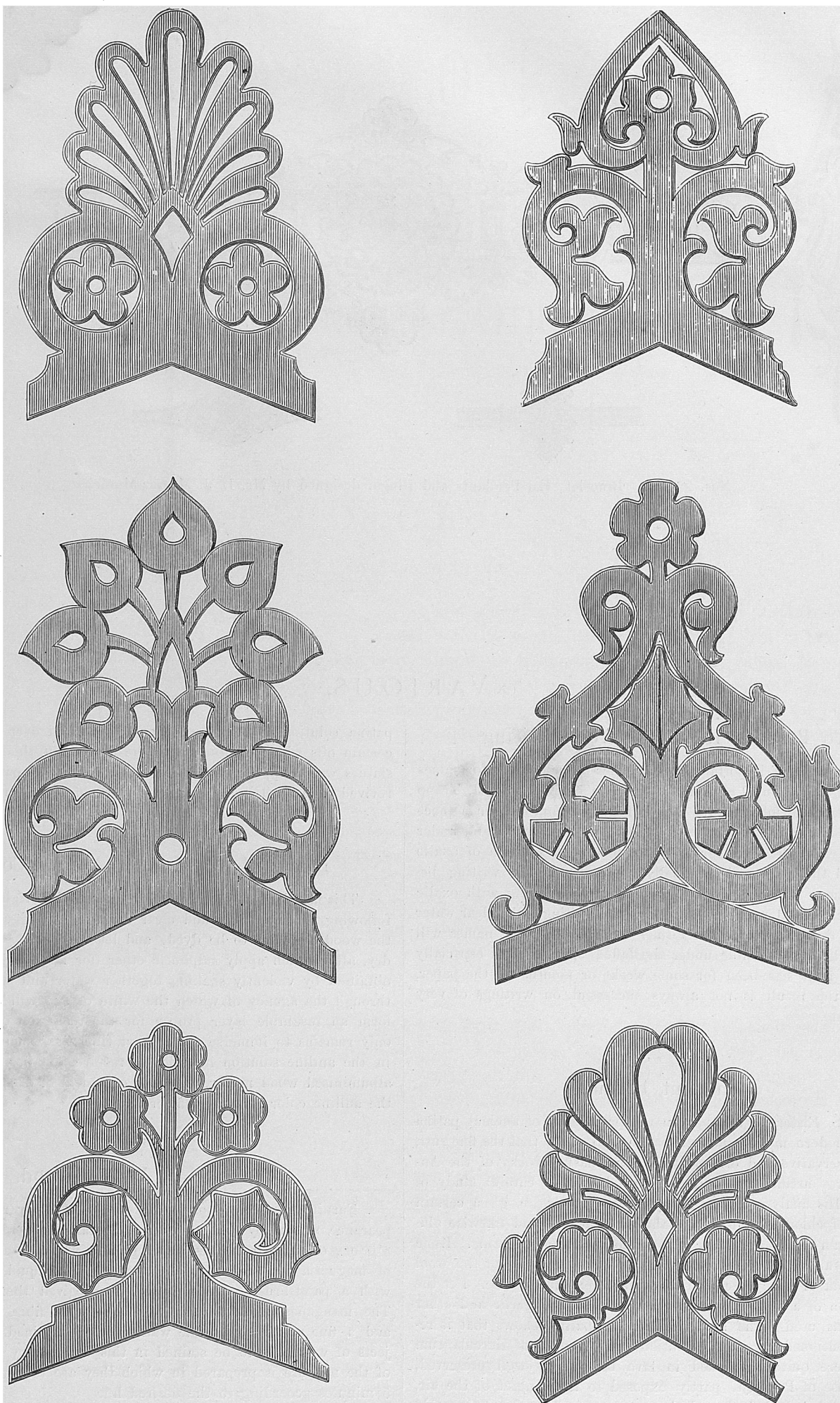


Nos. 13 and 14. Design of Ceiling Flower for round Room by Mr. O. Titz, Archt., Berlin.



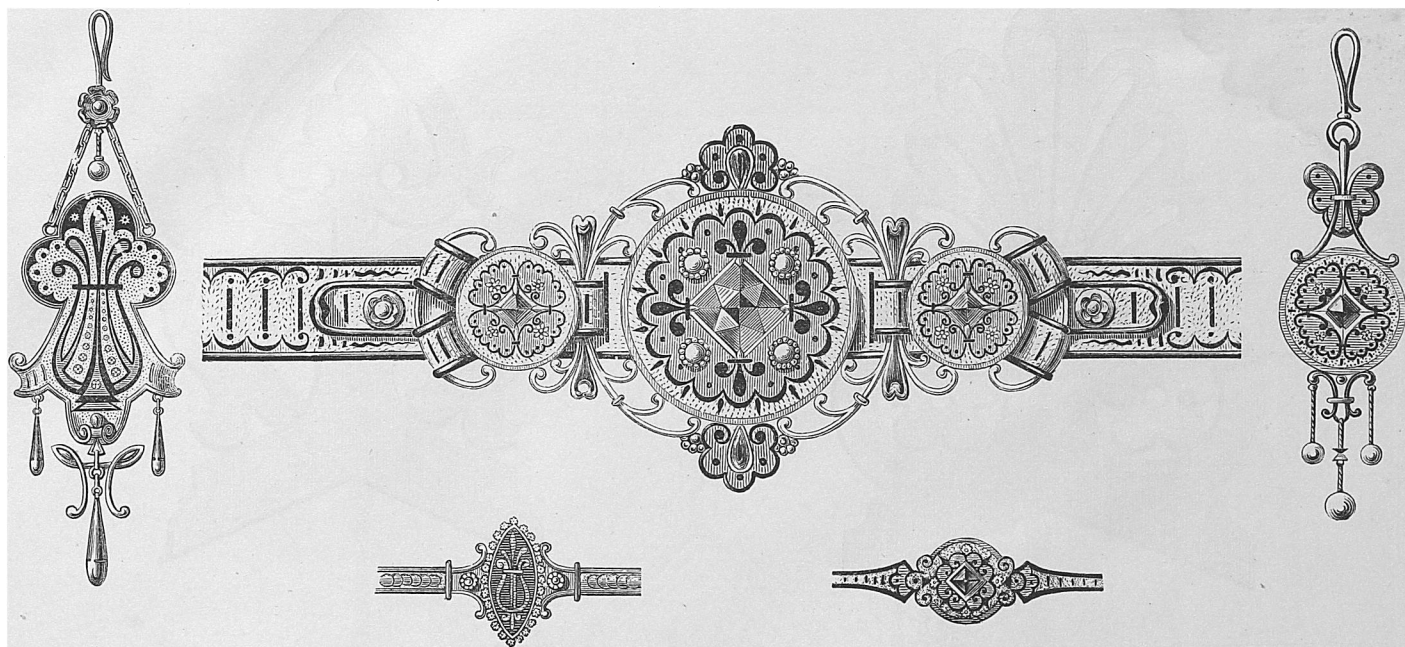
No. 15. Wrought-Iron Veranda and Railing from Villa at Brunswick; designed by Prof. Constantin Uhde.  
Back of Veranda filled in with ground glass; light yellow ornaments with deeper borders of the same.





Nos. 16—21. Wood Sawings for Gable Finials, designed by Mr. Posselt, Hörter.





Nos. 22—26. Bracelet, Ear-Pendants and Rings, designed by Mr. L. J. Maess, Munich.

## VARIOUS.

### To Remove Ink-Spots from Writing.

When it is of importance to decipher letters, figures or names of papers, documents, etc., made illegible by ink-spots, J. Trapp recommends the following method. Trace the ink-blot on a piece of paper, and copy all that may be still visible around and under it; then wash the blot cautiously with a weak solution of oxalic acid until the ink-spot is gradually removed and the writing begins to show. Instead of continuing now the washing with oxalic acid which would result in destroying the writing, take clear water and then dry the paper. The former letters, figures, or names will then be distinctly visible under the faded spot; this is especially the case if it has been for some weeks or months on the paper, whereas the result is not always successful on writings of very recent date.

### Ancient Patina.

Mr. S. Elster, in a paper on the production of ancient patina on our modern monuments, endeavours to prove that the fine rust, both preservative and ornamental to the master works of the Ancients, was artificially produced and due to a careful study of nature. His analysis of the antique patina shows, e. g., a certain amount of chlorine, missing in the metal itself, and likewise alumine, alum being used for the production of the patina. Lime would result from the employment of bone-black or of the wool in the yolk of attic sheep which contains oxalate of lime. For the production of a good patina the juice of onions, garlic and other plants was used. The study of ancient patina shows that it required continued care and attention, the bronzes of Herculaneum which were quite embedded in lava being very well preserved, while those of Pompeji, partly exposed to the contact of the air, were corroded and had a dark appearance. In order to provide our monuments with a varnish of ancient patina, Mr. Elster will have them first cleaned by chemical means, then treated with a

patina solution of his composition and rubbed over annually with certain oils which combine with the patina. If this be done, our statues would appear in classical beauty, ancient patina would be revived, and with it the encaustic work of marble monuments.

### Dying of Wood with Aniline-Colors.

This may be easily and quickly effected in bright hues by the following process. Beat and clear the white of eggs, brush it over the wood which is to be dyed, and let the coating be thoroughly dry, after which apply sulphuric ether (for large objects a mixture obtained by violently shaking together water and sulphuric ether) through the agency of which the white of egg will coagulate and form an insoluble layer proper for the reception of the dye. It only remains to immerse for a short time the wood thus prepared in the aniline solution in order to receive the desired dye. The albuminised wood may receive any ornament or design by applying the aniline color with a paint-brush.

### Staining of White Wood.

Furniture in birch or white deal can easily receive the appearance shown by walnut veneer if stained with a solution of  $3\frac{1}{2}$  oz., of super-manganate of potassa and  $3\frac{1}{2}$  oz., of sulphate of magnesia in 1 quart of hot water. The liquid to be applied with a paint-brush, and the coating received thereby repeated. The manganate in contact with the wood-fibre is decomposed and a fine and very durable walnut color obtained. If small objects of wood are to be stained in this way a very weak solution of the mixture is prepared in which they are immersed from 1 to 5 minutes according to the desired hue.